1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Kaveltcadom

323 designs drawn by Mrs. Redbird (*c* was a very common design).
531 Modern pieces bearing designs not wholly divergent from the old
[178] are shown in Plate VII, *f–h*, and Figure 7, *d*, *e*. These designs have always been copied from those on red-on-buff ware sherds
[172] taken from the ancient ruins in the vicinity. While it seems quite possible that the pottery of the Yumans and their neighbors is derived from this ancient buff ware,[4] the designs on Maricopa could not be cited to prove the case since their designs are deliberate copies, just as modern Hopi pottery is deliberately copied from that of ancient Awatobi. Designs had no names.
[424] Nor was there ownership of designs, although women had their favorites, so that who made a vessel could be told by the kind of modeling and the design. This is borne out by several examples secured; among them the pots of one woman and her daughter-in-law, who always work together, commonly have seven units of design distributed over the surface.

WEAVING

171 The material culture of the Maricopa differed from that of the
286 lower Colorado tribes in the presence of weaving. This is a point they are pridefully fond of stressing. As a matter of fact, the amount of cloth woven was probably not very great, in no degree rivaling the productivity of Pueblo looms. Their fabrics were as simple as their looms were crude.

Not only the Maricopa, but the Kaveltcadom (the advance-guard Halchidhoma of Gila Bend) are credited with weaving. They learned the art from the Maricopa some years before Kutox's birth in 1847, he thought. Kutox was doubtful that the Halchidhoma proper wove cloth while still in their home on the Colorado. If they had, he should have known it, since they left there only twenty years before he was born. This agrees with what we know of other river Yumans, that they did not weave cloth.[5] The presence of the art among the Maricopa accords, on the other hand, with their proximity to the weaving Pima.

[4] Kroeber, *Handbook*, pp. 73, 823.

[5] Except the Yuma, who wove fabrics of willowbark or cotton on looms of Pima type (Forde, *Yuma Ethnography*, p. 126).

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Maricopa

The Maricopa have transposed the normal Yuman word for south to west, a fact to which Dr. Kroeber has called my attention. For south they have substituted xasa.i'l, meaning salty water, the ocean; a word with identical meaning in all Yuman dialects known to me. There is cogency in this substitution, since the ocean in Maricopa mythology was set in the south and the Gulf of California lies substantially in that direction. If, as seems probable, kave' has come secondarily to mean "downriver" to the tribes residing on the lower Colorado, the Maricopa shift becomes intelligible: "downriver," i.e., down the Gila, is westward for them. And it may also argue their original location on the Colorado.

The word north is known to be that for wind, or contains the same stem, in several Yuman tongues, as Dr. Kroeber has also remarked (wind in Mohave is ma'thāk, and a possible case is Havasupai, ma'twi-, "wind"). Why this should be is anything but clear, because the prevailing winds of Arizona are southwesterly. But, although "wind" in Maricopa is matṣa'c, my informants repudiated any connection with the word for north.

TABLE III

Tribes	North	West	East	South
Maricopa.....	matṣa'vĭg	kave'	ĭnya'cāpa'k	xasa.i'l
Mohave.....	ma'thāk	.....	-'ĭnya	ka'veik
Yuma.....	metva-	.....	.....	kavĕ-
Havasupai....	māta'vĭgâ	[ĭ]nyato'povĭ (sun's setting place)	[ĭ]nya'djâ'a'lovĕ (sun's rising place)	kâwe'vĭgâ
Walapai	mat'a-'v"k"	inya-to'po' (sun sinks)	inyatc-al'lo'	kuwĕ'vek
Southeastern Yavapai	matava	inyadopo (where sun sets)	inyatcaauw (where sun rises)	weve
Northern Diegueño*.....	xitot	awik	enyak	kawak

* Kroeber, *Phonetic Elements of Mohave*, pp. 62, 64, 82; *Handbook*, p. 800; Walapai Ms; Forde, *Yuma Ethnography*, p. 103; Spier, *Havasupai Ethnography*, pp. 169, 265; Gifford, *Southeastern Yavapai*, p. 247; Waterman, *Religious Practices of the Diegueño*, p. 333.

Directional sequence and color-direction association occurred here as elsewhere in the Southwest, but was slight. Nor was this symbolical patterning stressed in any degree like the constant repetition of their pattern number, four. The order of mention of the cardinal points was always east, north, south, and west, it was said, that is, not in a circuit. But when requested for the names of directions, Kutox had volunteered east, north, west and south. Later he corrected this, saying he had been careless: sure-

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Maricopa

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593 Since aboriginal conditions are almost wholly a thing of the past, it is not easy to say what was the nature of family life.
592 Relatives lived close together in a village. Two or three families lived together in a single house at times ("when they loved each other so they could not separate"), but such joint households were not common. Joint households were ordinarily comprised of patrilineal relatives.

[602] They take more pride in that family. Of course, they do have respect for all their relatives, but more for those on the father's side.

[115] A description was obtained from Hoot of the composition of
513 the household in which she lived as a girl. She remembers a large
592 house, her father's sister's home. Her aunt, uncle, and their two children slept on the south side; on the north side were her own parents, a younger brother, and herself. The southwest quarter was reserved for her father's mother's sister. Later this household broke up when her parents built a home of their own. There her parents slept on the south side; she herself was on the north side, but she never slept alone. At times the younger brother slept with her, but he, a little boy, would sometimes sleep between his parents. Then she would prevail on a girl friend to
[356] stay with her. Cooking utensils were stored on the south side near the door, so as to be handy for her mother when she arose.
[574] The rear of the house was left vacant for a visiting relative or friend.

When Last Star was a boy, in his house there were only his parents and his father's mother. He was an only child. His parents slept on the north side ("Parents always sleep on the north side"), his grandmother and himself opposite. The rear of the house was left for storage; food and water stood opposite beside
[354] the door. The fireplace was between the eastern pair of main posts.

855 All elders of a household assumed parental relation to the children, feeding, admonishing, and training them.[60] A boy's father or either grandfather made him his first bow, for example.
[597] Step-parents assumed the relation of parents to their step-chil-

[60] The special influence of the mother's brother, as among the Hopi, and that of the maternal grandfather, known among the Paiute, was wholly absent.

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hesitate to wake the shaman in this fashion if he went at night. The response was always by the women of the shaman's household, whereon the visitor told at once why he came. He told that the patient "needed help through the night or day, to see how he would get along. 'Whether you know just what the sickness is or not, we want you to take care of our whole family.'" The shaman never left at once with the petitioner, but came some time after.

Curing took place inside the dwelling. It was darkened, the fire put out, but the shaman "could see clearly as though it were daylight." The shaman did not approach the patient at once, but sat apart, while those of the household explained that the patient was very sick. When he seated himself beside the sick man, he felt all over the latter's body to find whether he suffered from fever, headache, or whatever. He never asked the patient for symptoms but discovered the cause of the illness for himself. He then proceeded to relieve him by brushing with his hand, blowing spittle and perhaps smoke on the patient, and sucking his body. He brushed with the side of his hand, back and forth, barely touching the sick man. Most of the brushing was directed toward the feet so as to avoid driving the sickness toward the heart. The sick man always lay with his head to the east, with the shaman south of him so that he could brush and press mostly with his left hand. Shamans maintained that they could always do better with that hand. (Last Star did not know their reason.) He breathed and sprayed with spittle "to give him his hot or cold breath," as needed to relieve chills or fever. He also sucked "to take out the fever," but did not suck out any disease object.[79]

Maricopa shamans used neither feathers for brushing nor a rattle when singing, as the Pima did. Yet the phrase "to sing to

[79] There are several references to sand as a magical curative agent in the myths of the Maricopa and other Yumans. The Anza documents describe its actual use more than once, e.g., Eixarch (1776) related that a Yuman shaman rubbed sand on a sick man's stomach (Bolton, *Anza's California Expeditions*, III, 377). Kroeber recorded it as a Mohave practice (*Handbook*, p. 777). My Maricopa informants had no knowledge of its use.

The Pima use of stone tablets found in ruins for curing was also not Maricopa (Russell, *Pima Indians*, pp. 112, 266). Informants had no knowledge of these objects.

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He with the pike took the part of the deceased. Speech making went on all the time the sham fight continued, but there was no singing or dancing. At the end everyone stripped himself of clothing, weapons, etc., to place on the woodpile, which was then burned. 765 [537]

A mourning performance for a singer was described as follows. The Maricopa husband of the sole surviving Kohuana was a man who dreamed of the buzzard and sang Buzzard songs. Although he was ill, he accompanied a large party to Mexico, where he grew worse. His companions went farther, expecting to take him on their return. But a week later, when they returned, they found he had died and been buried (*sic*). The others came home. His relatives gathered at the dead man's house. They mourned two days: on the third day they built a pile of wood, sang and danced until late in the evening, when they burned everything. They burned the house and his possessions, threw away food, etc. This man had had four gourd rattles with which he taught, at night, anyone who wanted to learn his songs. Those who knew his songs well (Kutox, my informant, among them) sang at this time. The rattles were burned on the heap of clothing. Although this occurred sixty years ago, these songs were never sung again, until last year (1928) when an old man sang them. [768]

Normally the songs of the deceased singer were used at the cremation, again at the mourning rite, and never again. Of recent years, however, songs have been resurrected only a short time after cremation. [533] [178]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

Hatagult came down. When he entered the house, he found Coyote almost dead. He said, "Poor brother, I shall sing a song for you [i.e., cure you]." At the first song, Coyote could barely open his eyes. At the second song, he moved his feet just a little. At the third song, he began to keep time with the singing: pat, pat. Then, at the fourth song, he rose and danced around: stamp, stamp. Because of this, the Mohave still continue to sing for their sick and dead.[14]

When Namet found the other had stayed so long, he came down to see what was happening. When he reached the ground, he said, "If I had stayed away from my sick brother altogether, humans might do the same. A family may have disputes, but because of sickness they should forgive one another. For this reason, I will forgive my brother, who has done me great wrong."[15]

They all lived together in peace. In the evening Coyote thought of a plan. He said that if they went hunting again, they should take great care of their venison. They should store it in a good place, knowing then that they would have plenty. Coyote said he would go and invite various people to their house for a feast. They wanted to get girls as wives.

The older brothers said they were going again to hunt. They told Coyote to stay near the house, not to go anywhere. They said, "Wherever you go, there is danger. There is an old woman living near by who is very dangerous. Her claws are about three inches long. If she catches you, she will tear you to pieces. She has a pet [n,xat, "my dog"] there who is a great deceiver. No matter who comes, even though he hides, this pet will tell her." The pet was a duck. So Coyote made up his mind he would visit this old woman.[16] He said, "I never heard of a woman being dangerous." He set out to visit her.

When he arrived at the old woman's house, he took ashes and put them into the pet's mouth. Then he asked it some questions, but it was unable to answer. He thought then he was quite safe. Coyote transformed himself into a lizard and lay there waiting for the old woman who was away getting food.

[14] The Maricopa and allied tribes having abandoned the old practices.

[15] Interrupted at this point.

[16] Who is nameless.